suffix cited in the Obraten rechnik na makedonskiet iazik (Skopje: Institute for the Macedonia Language, 1967), nor in the Pravopis na makedonskiot literaturen iazik (Skopje: Institute for the Macedonian Language, 1970), nor in the three-volume Rechnik na makedonskiot iazik (Skopje: Institute for the Macedonian Language, 1961-66). This leads to two considerations. 1) It could well be the case that Macedonian has preserved far fewer suffixes in indefinite IzC borrowings or that there exist isoglosses on Blagarian and Macedonian linguistic territory for preservation vs. loss in general or for specific classes of lexical items. This question is worthy of further investigation. 2) The existence of these forms in older bulgarian and Macedonian literature and their general exclusion from modern dictionaries (in addition to our comment on Macedonian we should note that of the 21 indefinite IzC borrowings beginning with the first two letters of the alphabet in Grannes list [excluding compounds with bas], only one, babá-khak' 'paternal right, patrimony', is cited in the first volume of the new Rechnik na bulgarskiia ezik) brings up the issue of the actual place and function of suffix-preserving IzC borrowings in these languages. Consider in this light the following fact. One of Grannes' 153 items is shkembe-chorbas' (Turkish iskembe corbasi) 'tripe soup' as used by Aleko Konstantinov in Bai Ganiu, although the only form given in the orthoepic dictionary of Bulgarian is shkembL4-chorbd. In Macedonian, the only form encountered in written sources and dictionaries as well as in conversation is shkembe horba, and yet in the Macedonian translation of Konstantinov's work the form used is shkembe-chorbasi. These could all be taken as indications that despite the fact that vocabulary reflected by suffix-preserving IzC borrowings is not itself bookish or abstract, the use of such items is nevertheless primarily a bookish phenomenon, i.e., a nineteenth-century literary device, which could perhaps be compared to a certain extent to the use of Greek and Latin plurals in English. Thus one question not addressed by Grannes but raised by his material is the actual use and comprehension of such forms in modern literary and colloquial Bulgarian.

Grannes' book is thus an extremely valuable contribution to the field of Balkan linguistics and especially the study of Turkisms both for the material it presents and the questions it raises. As such it can be hoped that it will serve as the basis and inspiration for future studies.

Victor Friedman
University of North Carolina at Chapel Hill

Irina Semenko. ПОЭТИКА ПОДНЕГО МАНДЕЛЬШТАМА: ОТ ЧЕРНОВЫХ РЕДАКЦИЙ К ОКОНЧАТЕЛЬНОМУ ТЕКСТУ (Eurasatica 1, Quaderni del Dipartimento di Studi Eurasiatici Universita degli Studi di Venezia). Roma: Editore Carucci, 1986. 126 pp. no price (paper).

Irina Semenko, daughter of the distinguished Ukrainian poet Myhajlo Semenko, has long been publishing fine textological analyses of Mandel'shtam's drafts of variants both in the West and in the Soviet Union. She is one of the rare scholars who has taken it upon herself to work systematically with these, unfortunately, sparse materials left by Osip Mandel'shtam and preserved by Nadezhda Iakovlevna Mandel'shtam, the poet's widow. Over the years, she has systematically studied the texts of the poet's notebooks for his prose masterpiece,
Puteshestvie v Armeniiu ("Osip Mandel'shtam. Zapisnye knizhki. Zametki." Voprosy literature, No. 4 [1968], pp. 180-204), for some reason not included in this volume; the texts of his transpositions of Petrarch's sonnets ("Mandel'shtam—perevodchik Petrarki." Voprosy Literatury, No. 10 [1970], pp. 153-68); the manuscripts for "Grifel'naia Oda" ("Razvitie metafor v 'Grifel'noi ode' Mandel'shtama (Ot chernovykh variantov k okonchatel'nomu tekstu.") Uchenye Zapiski Tartuskogo Gos. Univ. [Tartu] 660: Blokovskii sbornik, 6 [1985], 117-36); the drafts for the Armenian cycle ("Rannie redaktsii i varianty tsikla 'Armeniia' O. Mandel'shtama." Wiener Slawistischer Almanach, 15 [1985], 77-96); and for "Stikhi o neizvestnom soldate" ("Tvorcheskaia istoriia 'Stikhov o neizvestnom soldate' O. Mandel'shtama." Wiener Slawistischer Almanach, 15 [1985], 97-122). This slim volume contains the above plus two additional essays, one discussing the variants of "Za gremuchuiu doblest' griadushchikh vekov" and the other—the texts of the Belyi cycle. The latter two pieces are published for the first time in this volume. These essays, which have been only slightly revised, have been made available under one cover by Carucci editore Roma as the first volume of a new series sponsored by the University of Venice. This collection clearly provides a major source of information about Mandel'shtam's poetic process for students of his verse.

The impulse behind this collection may perhaps be traced back to Mandel'shtam's own words, presented in Conversation about Dante: "[Although] Dante's drafts have not come down to us... it does not follow that there were no inkstained manuscripts or that the text hatched out full grown like Leda out of the egg or Pallas Athena out of the head of Zeus... But for how many centuries have people been talking and writing about Dante as if he had expressed his thoughts directly on official paper?"

Indeed, Ms. Semenko's essays, at least in part, serve as an attempt to counter the accepted notion that Mandel'shtam always "composed his verse on the go" and "orally," for they amply suggest how his highly complex poems resulted from a lengthy, multi-staged poetic process, which evolved from variant, gradually fixing the poet's inspirational flashes in fully conceptualized, unified patterns of poetic thought. These analyses, then, are intended to show how much the "study of transitions from variant to variant may offer for the understanding" of Mandel'shtam's later poetics.

As a poet whose metaphors are completely unbounded, according to Irina Semenko, Mandel'shtam usually veers from the straight and narrow path, following the road where it branches off, hence the amplification and precision of his metaphors as "each successive step is, as a rule, a realization of newer and newer twists in his metaphor. Hence, the omissions (in the final versions of the poems) of mediating links in the chain, the enigmatic quality of certain places in his verse, the ambiguous materiality of his images, which often seem stretched to their limit... Hence also one more peculiarly Mandel'shtamian trait: the discarded branches which are transformed into new poems... which, in turn, produce still newer poems..." (p. 9) Mandel'shtam also explained this process in Conversation about Dante observing that: "Rough drafts are never destroyed. There are no ready-made things in poetry, in the plastic arts, or in art in general... the safety of the rough draft is the statute assuring the preservation of the power behind the literary work."

Irina Semenko's slim but invaluable study is thus a carefully conceived effort to reveal Mandel'shtam's poetic method and poetic process. It is recommended to